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17. ABSTRACT (MAX. 250 WORDS)

Phonics instruction is a basic subject in the primary school curriculum. The Harvard-Boston summer program begins with a diagnostic test to determine just what skills should be taught. The program is based on the concept that phonics is the spoken word; thus it is suggested that a literary approach be used in which there are a variety of writing and oral activities.

The basic common sound for single letters should be taught first; then skills should be taught as needed. Consonant letters can be taught for auditory contrast. Vowel sounds can be taught in pairs or groups for contrast. Blends, combinations, prefixes and sufixes, syllabification, and basic spelling rules can be taught as they become evident in folklore tales, and as they are expressed in such activities as recitation, singing, drawing, discussion, and the child's constructive use of basic sound-letter relationships.

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1965 HARVARD-BOSTON SUMMER PROGRAM - LANGUAGE ARTS

TEAM A

Unit: The Use of Folklore in Developing Phonic Skills and Familiarity with Word Meanings and Contexts

We have focused on two tasks for Team A: the development of phonic skills and greater familiarity and facility with spoken words. The specific phonic skills to be developed will depend on those which are available to the entering group of children. We would therefore strongly recommend a simple form of diagnostic phonics test (such as the Roswell-Chall) to determine just what skills should be taught. This is not to suggest that this is essentially a remedial program. Phonics instruction forms a basic part of the curriculum for many (if not most) children in the primary grades.

Accompanying this introduction you will find the following material pertinent to phonics instruction:

1. A list of the phonic skills we consider most important
2. Some comments on the procedures we propose for teaching phonics
3. An example of the procedures specifically applied to "The House that Jack Built"
4. Skills which we feel can be developed with "The Old Woman and her Pig".

Since we do not know, at this time, just which skills will be lacking, now which words will be sight words for the children, we shall have available materials for developing as many of the phonic skills (hopefully all) that can be provided through folklore.

Where there may be a small group of children requiring special (or additional) work with one aspect of phonics we will have available materials for small group (or independent) work including uncorrelated workbooks and other instructional aids. In addition, the teacher can, of course, work with the folklore materials pertinent to a specific area of phonics even though they are only needed by a more limited group of children.

Paralleling the work in phonics, we suggest a more literary (if we may use this term) approach to the same type of materials. A less repetitive type of tale or poem will, of course, be suitable to this aspect of the program. We propose here that children wook with words and ideas in many ways, in various modalities and through varying activities. The selection of materials here poses less of a problem since the specific skills are not as clearly delineated as in the teaching of phonics. However we should like to emphasize that just as the goal of the phonics program is primarily concerned with the recognition of written word forms the goal of this program is knowledge of words, either in written or oral form. Therefore much of this program need not entail actual reading by the child. It is hoped that some reading will increase the child's stock of sight words. But more important, as his knowledge of word meanings and their contextual uses increases he will, as he unravels the sound-letter relationships, have more words against which to verify his oral constructions. For example if he is familiar with the sound and use of the words "malt," "crumpled," and "shorn" he can, when applying his knowledge of phonics to these words in print and to such words as "salt," "torn," etc. determine whether he has produced an actual word or not. A suggested program for developing such knowledge of words also accompanies this introduction.

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In addition to the specific materials referred to in outlining the approach we recommend, we shall have others of the same type available. We shall suggest specific uses for these materials which may serve as a guide or source of ideas for the teacher. Again neither the materials nor the procedures are intended as exclusive but rather as suggestive.

In terms of books and materials, we shall have others beyond those which we specifically recommend and develop. Although tese will, for the most part, still be limited to folktales or folk-like tales, we believe the variety will be sufficient to satisfy an extensive range of tastes and interests.

Outline of Phonic Skills to be Developed
(In part or as required by specific children or groups of children)

Notes for the teacher:

This program has two bases:

1. The belief that the fundamental concept in phonics is the spoken word (or sound). The letter only represents this sound and therefore in one sense our use of the letter is a function of the sound it represents. Thus the factor which determines whether a letter is a consonant letter or a vowel letter is the sound it represents. In quick the letter u is properly a consonant letter since it stands for a consonant sound. In like manner the letter w in law is a vowel letter since au stands for a vowel sound. We would also recommend that in writing about sounds the teacher use the linguistic device of slash marks. Within the slash marks should appear the most common representation for the sound - as /a/ for the sound in cat, /sh/ for the sound in ship, etc. The long vowel sounds can thus be represented by /ā/, /ē/, etc. Other than the use of the macron for long vowel sounds and the schwa symbol for the schwa sound, no further diacritics are suggested (or needed). A list of such "symbols" will be made available with other materials.

With this device the letter c can stand for the sounds /k/ or /s/, etc. We believe that this will enable the child to break the bond between letters and their names and enable them to shift back and forth among variant sounds for the same letter more easily.

2. Most letters, while standing for several different sounds, nevertheless usually do represent one of these sounds in a substantially greater number of words than the other sounds. We call this the most common sound for the letter and recommend that these sounds (with their greater utility) be taught first.

Specific Skills

Consonant Letters: To be taught in groups for auditory contrast. For example, msk, pfl, etc.
- Simple consonant digraphs: sh - ch - th (two sounds)
- Special auditory and visual discrimination problems: m,n - pbdq
- Consonant letters with alternate pronunciations: c,q

Vowel Letters:

-Short vowel sounds: taught in pairs of groups for contrast
i-a
i-e (Where possible we shall seek materials illustrating
o-u these contrasts)
a-e-i
a-o-u

-Long vowel sounds:
with silent e
open syllable (see y below)
digraphs (see below)

Simple Vowel Digraphs: aw-ow-ew (au-ou-eu) Note w and u or y and i
ay-oy-ey (ai-oi-ei) function in same way.
(Note ow (ou) taught with two sounds.)

Other Vowel Digraphs: ea-oa-oo-ee, etc. Taught as standing for long sound of first letter in digraph or a sound for one of the letters. The digraph oo taught as standing for a long (tool) or short (book) sound. The most common sound for a digraph is the long sound for the first letter (or oo as in tool). If this fails then an alternate is a sound for one letter (or the short sound for oo).

Position: y in initial position is a consonant letter.
y in a medial or final position is a vowel letter.
y as in cry, etc. stands for long i - may be used to lead into concept of open syllable.
y in monkey, baby, etc.

Environment: Effect of l - ball, and as in old, wild, talk
Effect of r - (ar - or - ur (ir, er) - air)

Blends: Initial - double fl, br, etc.
triple scr, str, etc.
Final - including ng, nk

Silent Consonant Letters: kn, wr, mb
-Double letters: mm (hammer), ll (full), as variants including tch, dge, ck

Advanced Consonant Digraphs: gh - ph- eigh (silent gh), ough, augh, igh

Cases in Which Two Procedures Possible:
-r and final e (fire, share)
-r and double vowels (pour, door)

Prefixes and Suffixes of Special Note:
-a as a prefix
-ci, si, ti, tu related to suffixes: cial, tion, tive, etc.

Syllabication: as Compound words
Prefixes and suffixes
Specific syllable division::
-two consonant letters (contain, rabbit)
-single consonant letters (potato)
-words ending with le or having digraphs or blends

Spelling Rules for Adding Suffixes:

-Words ending with y
-Words ending with e
-Words having short vowel sound and ending with single consonant letter (hopped)

The above list is presented to indicate the types of skills for which we hope to provide poems, tales, etc. It will also suggest some of the approaches to phonics we would propose. However, since the principles to be taught by any system of phonics are essentially the same, the materials will prove suitable for use with any system the teacher may prefer to follow. There are a few additional items which some teachers may wish to attend to such as the effect of w and n in words such as worm, dwarf, one, son, etc. We shall try to have materials for such limited skills available as well.

Some Comments on Procedures We Propose for Teaching Phonics

1. Some form of discrimination is necessary in teaching phonics. Thus if the short sound for a is taught by itself, followed by the short sound for e, we cannot be sure that the child can tell one from the other and is not just providing an a everytime a letter is required in the first case, and e in the second. Many workbook exercises which tell the child to circle all words that have a short i sound (as contrasted with other short vowel sounds) result in his circling all words with the letter i and not relating sound to letter at all.

2. Work should be provided in which the sound is associated with the letter many times. It is not necessary that the sound be produced in isolation(as /buh/). In fact we suggest that the pronunciation of most sounds in isolation (especially stops such as /k/, /p/, etc.) be avoided as far as possible. We suggest rather that when words such as bed, big, bun, etc. are said the child have an opportunity to write the letter b. He should of course also have the opportunity to read words that begin with the letter b (see previous sections). It is assumed here that these children can write the appropriate letters. If not, the writing of each letter may be developed as the most common sound for the letter is taught.

3. The relation of letter and sound is developed in context. Thus the letter a may appear in one word; it may then be omitted in a second appearance of the same word (or another word with the same sound). (Note: The children may know some of the words as sight words. They will also know others through context.)

4. The child is also given an opportunity to play with letters - to see how a change in one letter can change the entire meaning of a word, sentence, paragraph or stanza. He can change such meanings himself to produce humorous or silly alternations.

5. The child can now take letters out of context and construct his own words. He can even play with these words, changing one to another through substitution of letters, through changing the order of letters (including words read backwards and forwards as lap and pal).

6. He can next construct (illustrate, dramatize, etc.) his own productions - based on his own words. The child can read the stories which he has made himself. As vocabulary develops, stories (or poems) with vocabulary similar to that developed may be read orally by the children (with assistance from the teacher). The development of such procedures with parts of "The House that Jack Built" will illustrate them more clearly.

Working With "The House that Jack Built"

1. Providing familiarity with the poem:

Since extensive use of a passage such as this is presumably a somewhat new procedure, we cannot be sure just how much the children can take. Therefore the specific number and extent of activities to be used will depend greatly on teacher judgment. However, since the primary function of this exercise is the development of phonic skills, care should be taken that the poem is not overworked in the initial stages, resulting in a stifling of interest in the phonic stage.

The following are some suggested activities for introducing the poem and providing familiarity with it:

a. Read poem while showing Weston Woods film strip of "The House that Jack Built."

b. Take children through the story, having them recall the stages in the sequence (i.e., malt, rat, cat, etc.). Discussion of idea that each stages is the "result" of what went before and the "cause" of what comes next.

c. Some types of recitation - choral - alternative - assigning specific words to specific children to be said at the appropriate time.

d. Perhaps singing - i.e., setting poem to music and having children sing it. (We are hoping to have specific assistance in this connection.) See also j. below.

e. Pantomime - with some poems a dramatic presentation or puppetry is also possible.

f. Some discussion of word meanings (i.e., shorn, tattered, mat, crumpled, etc - see also under vocabulary development).

g. Drawing or painting. For some interesting ideas in this connection, see Dell rendition designed by Anderson and Bradford (copies will be available).

h. Children make up a similar iterative tale (by themselves or with the aid of the teacher) - some with just a few sequences of course - related to their own experiences or fanciful, according to their wishes.

i. Dancing or games - some of these tales have games or dances associated with them. As we proceed further with the development of additional tales of this type, we shall indicate where such application is possible.

2. Use of the poem to develop phonic skills:

a. Phonic skills which can be developed through "The House that Jack Built"

1. Introduction to the th digraph.
2. The short sounds for a and i.
3. Most common sounds for the consonant letters m, t and d in the poem itself.
4. Most common sounds for p and r through further application of phonograms developed with the poem.

b. Developing auditory discrimination

1. Introducing auditory discrimination - Ask children to clap or raise hands when they hear the /a/ sound (i.e., the short sound for a). Discussion of sounds in isolation is usually not desirable, especially in the case of stop consonants. However, since the short a sound occurs in medial position in most words in this poem, it would prove difficult to clearly identify the sound for the child without doing so in isolation in the first instance. For this reason we suggest some procedure such as the following:

Q. Do you hear something that is the same in that and Jack?
Q. What is the sound that is the same in that and Jack?
Q. Let us call that the /a/ sound. Now, as I read the poem, clap your hands anytime you hear the /a/ sound.
Teacher then reads the poem.

Teacher follows same procedure with short i sound.

3. Identifying specific constrasts so child becomes more familiar with them:

Q. Does malt have the /a/ sound?
Q. Do you hear the same sound in tattered and Jack?
Q. Do you hear the same sound in shaven and that?
Q. Do you hear the same sound in cock and rat?
Q. Do you hear the same sound in cat and rat? - in dog and cat?

Use various contrasts of /a/ and /i/.

Specific problems can be identified in this manner and further work provided as needed.

4. Further development and testing:

Q. Now let us play a game. Sometimes I am going to change the sounds in the poem and you are to guess when I have changed them. If you hear me say the /a/ sound, clap your hands. It will not always be in the same place you heard it before, and sometimes it will make the whole poem silly - so

listen carefully and clap every time that you hear the /a/ sound. Be sure not to clap when there is no /a/ sound.

Teacher makes alterations in various words, somewhat as follows:

This is the mat
That lay in the house that Jock built
This is the rot
That ate the malt
That lay in the has that Jack built.

Teacher follows the same procedure with the short i sound. (If desirable this can be pursued as a game - the class getting a point for each correct identification, the teacher getting a point for each incorrect identification.)

It would probably be preferable to have the altered versions available so that the teacher can read them with ease. We shall have some sets ready as samples and others can readily be prepared as required. Wherever possible, real words will be substituted and may well lead to humorous results at times. However, there is no reason why nonsense words should not be used as well.

Even if the discrimination is still not well-learned, the relating of a sound to a letter may, in itself, aid in developing the desired facility in auditory discrimination. Any pure auditory exercise, out of context of the poem, should therefore be limited until the results of further work with the poem have been observed. Should some children need further independent work, it can be carried out in one of the more traditional ways such as:

a. The same type of exercis as that used with the poem, but now just using short a words interspersed with other words. Additional words can be obtained from such a list as that in Hegge, Kirk and Kirk, or from a rhyming dictionary. Such lists will be made available.

b. Have children collect pictures of objects with the appropriate sound.

c. Other types of auditory discrimination exercises.

d. Use of workbook exercises.

e. Use of reading materials with a vocabulary controlled according to phonic regularity.

The procedures suggested for auditory discrimination have been limited to vowel sounds. We feel that auditory discrimination of most consonant sounds can best be developed in conjunction with the sound-letter procedures which follow. Should some children need further work with consonant sounds, the teacher may revert to Supplementary Procedures similar to those suggested for vowel sounds.

5. Teaching sound-letter relationships:

a. Introducing sound-letter relationships - Use a transparency provided with the text in large primer type, with certain omissions, changes, etc. Also a card that will cover material already read. Some such transparencies will be available as well as equipment for producing others on short notice. The

following is an example of the type of material which would be prepared. (Note underlining refers to letters typed in red.)

This _s the house that J_ck built.

Th_s is the malt th_t lay in the house th_t Jack built.

This _s the c_t

Th_t k_lled the r_t

That ate the malt

That lay in the house th_t Jack bu_lt.

Th_s is the dog

Th_t worried the c_t

That k_lled the r_t

Th_t ate the malt

That lay _n the house th_t J_ck bu_lt.

This is __e cow with the crumpled horn

__at tossed the dog

Th_t worried the c_t

___t k_lled the r_t

__at ate __e malt

___t lay _n __e house that J_ck bu_lt.

__is is __e maiden all forlorn

That _ilked the cow with the cru_pled horn

That tossed the dog

Tha_ worried the ca_

Th_t k_lled the ra_

Tha_ a_t the mal_

____ lay _n the house that J_ck bu_l_.

Although the function of this exercise is probably clear to you, some further discussion may prove helpful. First, the assumption is being made that the children have few of the skills involved. The degree to which this assumption is unfounded will determine the amount of work needed. We shall therefore provide transparencies for the complete text. The actual amount of work on each sound-letter relationship will, of course, be determined by the needs of the children.

You will recall that the children have worked with the poem orally but not visually. Therefore, the teacher as she reads the poem on the overhead should point to each word. From the beginning, she should tell the children to be sure they see the red letter in a word.

As soon as possible, the teacher should also provide every opportunity for the children to say (or read) words or passages themselves. Where they know the poem well enough she may point to the words as they read them or she may read a few words such as "This is the house that" and then have a child say the next word and tell her the missing letter, or one child read the word and another provide the missing letter, etc.

It is not suggested that the teacher identify the sound a letter stands for at this stage. Of course, when she comes to the first blank she will ask the children to tell her the letter that belongs there. If they do not know, she should not discuss the sound at this point but merely say something such as "The word is Jack, so the letter is a. And in goes the a." We believe that many children will make the necessary association after a few trials. Then the teacher should determine if the other children can make the association without further cueing (i.e., by her just continuing in the same fashion). If some are still unable to make the association, then she should identify the sound. "What sound do you hear in the word? The /a/ sound or the /i/ sound?" (Note: /a/ and /i/ refer to short vowel sounds here.) "It is the /a/ sound so we put in an a. Remember that next time we hear the /a/ sound." Then, the next time, "You see? We hear the /a/ sound and here is the a again. Next time you hear the /a/ sound, remember to put in the a" - and so on. After the children have some familiarity, they can write in the letters themselves. Mimeo sheets can be provided for them to do this on later passages as well.

With reference to consonant sounds, somewhat the same procedure will be followed, except that here some identification of the sound is needed. For example, "Do you see the first letters? They are th. They stand for the first sound in that. And here they are again in this. And what do you think are the last two letters in this word - with? That's right - th." Or perhaps: "What is the first letter in this word? That's right - m. Can you hear the sound /m/ in malt? (Saying the nasal sound with the lips closed) Now what do you think is the first letter in maiden? Yes, that's right - here it is." And so on. (Note here that with the stops it is inadvisable to say the sound in isolation. It is suggested that these be taught later for this reason. Also, it is suggested that the teacher choose a key word and say "This is the letter b. It stands for the first sound in bay," or something of the sort.

b. Developing sound-letter relationships and visual discrimination - Use a transparency as before, but now with misspellings to be identified by the child. For example:

This is the cat
That filled the rat
That ate the malt
That lay on the house that Jack built.

Teacher to ask child if specific words are correct. For example:

Q. Is this word right? (pointing to cat)
Q. Does anyone see something wrong on this line? (pointing to second line)

Q. Can anyone read this line the way it is now?
If not:
Q. What was this word in the poem? That's right - killed. Now can anyone read this word?
Q. Just see what changing one letter can do to a poem. Can you give me a letter we can change in this to make another word? (pointing to rat)
Q. Now just look at the last words on lines one and two and let me change two letters (change c and r in cat and rat). What does this do to our poem?
Q. Can anyone tell me what has happened to line 4. Where is the malt now?
If not:
Q. This word has the letter o so it is on. What should it be?

Give the children an opportunity to change letters themselves to make silly or even nonsense words and lines - with children reading what they produce. In some cases it may be necessary to tell children the pronunciation of the words. However, this in itself will also produce greater familiarity with the sound-letter relationships.

c. Using skills developed for further phonic work - Children to make other words including words reading both ways (i.e., bat - tab), writing letters themselves this time. A sequence of words that can be developed from "The House that Jack Built" are:

	at	it	ack	ick	an	in
s	sat	sit	sack	sick		sin
r	rat		rack	rick	ran	
m	mat	mitt			man	
p	pat	pit	pack	pick	pan	pin

The letters ck can be introduced through Jack of course. The letter n can be introduced through sin and man and the other letters in the same way somewhat as follows:

Q. This word is Jack. Now suppose I change the first letter to this. (write sack below) What is my new word?
Q. Now what if I change my a and write the word like this? (write sack and below it, sick) I had sack. Now I have (pause)?
Q. Now if I put a p in the word, like this (write sick and pick)? I had sick. Now I have (pause)?
Q. Do you remember this word? (write rat) It is rat. Now what do you think I will make if I put an r in and write _____ ? (write rick below sick and pick).

Children to write letters to change words themselves.

After the words in the matrix above have been developed (or as many as the children can handle), you can take the letters and make new words: tack, tin, tap, etc. When all the words have been developed, you may want to ask the children to help write a poem or a story using these words.

Skills Which Can Be Developed With "The Old Woman And Her Pig"

Short and Long o (silent e and open syllable)
Short and Long i (silent e)
Blend (st as contracted to sh digraph)
Introduce ir, ur (and ire)

Program To Develop Familiarity With Word Meanings And Contexts

This program may be developed with the phonics program or on alternate days.

1. The goals of this aspect of the program may be described as follows:
   a. Know and enjoy good literature
   b. Enrich experience
      - sharpen senses
      - add to vocabulary
      - introduce new ideas
   c. Improve ability to express themselves in:
      - narration
      - poetry
      - song
      - dance
      - painting
      - drama

2. A suggested program for the first two week period:
   a. Introduce simple animal folklore - Read to children. Use Weston Woods filmstrip "Frog Went A-courtin'."
   b. Begin to understand characters. How described:
      - the Wolf in "Three Little Pigs" - William Rene du Bois (excellent book). He is named Wolfgang (wicked, wily, wrong, wry, etc.).
      - the Rabbit in "Mister Rabbit" (good rhythm also).
      - "Three Young Rats" (easy to illustrate).
      - the Troll in "Three Billy Goats" in Anthology of Children's Literature. (fun to make own descriptions and masks of; fine also for dance and acting out)

      How behave:(the fox is clever in the following)

      - in "Johnny Cake" from Martignoni. (yelped, snapped up Johnny-Cake in his sharp teeth in the twinkling of an eye)
      - in Aesop's "Fox and the Crow" (page 20)
      - in Aesop's "Lion, the Fox and the Ass" (page 45)
      - in La Fontaine, "The Fox and the Stork" (page 52) (and why is the stork clever too)

- in La Fontaine, "The Sick Lion and the Fox" (page 46) (How do you know he's clever? What does being clever mean? How does the fox feel? What words help give the feeling of being clever? etc.)

(Note: page references are to Johnson, Sickles and Sayer Anthology of Children's Literature)

How interact:

- "Wolf and Seven Kids" (wolf crafty, persistent; gentle kids are naive and eaten; good mother wins)
- "Snake Baked a Hoecake" (three simple characters; what does each do and why?)
- "The Dog, the Cock and the Fox" from Aesop (page 12) (the fox is clever but loses. Why?)

c. Begin to analyze poetry-

- Learn about rhythem (by singing, clapping, feeling - not theoretically)

Example:

"Of All the Beastees in the World" (Seeger, page 75) - Fine for clapping, good for making up new verses about beasts children would like to be.

- Learn about rhyme by hearing

Example:

"The Old Sow" (Seeger, page 52) - four line stanzas (aabb) rhyme scheme, easy to make up more verses.

"Lady Bug" (Anthology of Children's Literature, page 30). (interesting pattern, do rhymes with dew)

"Mee-Rah-Doh" (ACL, page 31) -Children may be able to read this.

- Discuss words (some short, some long, some hard, some soft, some nonsense, some onomatopoeic)

Example:

"The Was An Olf Frog" (Seeger, page 48) - Kee-mo-ky-mo-do-ro, etc.; rhythmic and amusing; could easily lead to making up own nonsense verse to same rhythm, then own rhythms.

- Begin to understand stories - simple plot structure, general tone (funny, exciting, scary)

Example: "The Teeny Tiny Woman" in Favorite Stories, page 155.

d. Procedures-

- Teacher
  -By reading stories and poems
  -By keeping running vocabulary charts of simple descriptive words, action words, mood words, etc. (according to level of ability).
  -By presenting songs, music, puppetshow.

-By developing creative expression
-By being <u>flexible</u> and alert to cues from the children (ready upon hearing a rhythm to pick up a drum and explore).

- Pupil

-Hearing stories and poems and discussing them
-Where possible, reading poems and stories from Enrichment Readers (<u>IF</u> they are appropriate) or from teacher-made dittos.
-Painting and other art activities
-Rhythmic play and dancing
-Singing folk songs and hearing music
-Telling stories they know or make up
-Dramatic play with puppets or each other

- Materials

-Live animals (rabbit, turtle and others)
-Toy animals, puppets, masks, any interesting objects or props to help create mood, add to understanding
Pictures (MANY)
Prints - of paintings, Indian sign language, medieval tapestries, knights, castles, dragons, animals — a beautiful, thought-provoking, colorful display.
Growing art display of children's work - everything from paintings and collages of their feelings about an animal or a story or a rhythm to illustrations of stories, paper and wire sculpture characters, etc.

e, Examples-

- A possible first day

A rabbit and turtle are in the room. The children look at and pet them and then listen to "The Tortoise and the Hare" (perhaps from <u>Aesop's Fables</u> illustrated by Tony Palazzo). Discuss the traits of each in the story and make a list of what each looks, feels, acts like.

<u>Turtle (Tortoise)</u>	<u>Hare</u>
hard	soft
green	white
slow	fast
walks, plods	runs, hops
steady	foolish
doesn't like to be teased	likes to tease
heavy	light

etc.

Sing "Mr. Rabbit" - What else do you know about a rabbit? All sing "Mr. Rabbit" then have rhythmic play with ideas presented (walking slowly, hopping quickly); act out the story.

- A possible second day

Read teacher-prepared stories of the "Tortoise and the Hare" based on vocabulary they know (tests will have been given). Another animal moves slowly - discuss possibilities including snail.

Devote a little time to making own statements, poems, phrases, even stories about these animals or ideas of fast and slow, etc. Record these in notebocks children begin. Assuming the class can easily be grouped, take away the ones not interested yet in verbal expression and start them on an art project (for example, painting a rabbit running or turtle plodding, making a collage of the way a rabbit feels - something allowing the child to choose his own perspective and manner of expression).

- A possible third day

Teacher begins with another story, perhaps "The Lion and the Mouse." Continue to present many songs, poems and stories, having the children read as many as possible. Judge from the group the skills that need teaching. Take cues from the children's abilities and interest the specific activities to plan in art and music.

3. A suggested program for the second two-week period: (Immersion)

a. Continue to be guided by main goals.

b. Become acquainted with many folktales and songs and poems of all kinds from all countries.

c. Where possible, children read some (from Enrichment Readers, charts or dittos prepared by the teacher).

Example:

- "The Rabbit and the Crocodile" from The Dancing Kettle could be written for the children to read.
- "The Frog and the Mouse" folksong with nonsense refrain.

d. Teacher read aloud.

Example:

- "The Picaro Bird" from Picture Tales from Spain (fine story for discussing sequence of events and why the king laughed at the end).
- "La Hormiquita and Perez the Mouse" (characters are well described; good story for questions as why was she beautiful, why did she turn down the suitors, why were she and the mouse happy; the ending is sad).

e. Continue to add to notebooks good descriptive words, phrases, poems, simple stories the children are able to write.

f. Develop subtler characterization and critical abilities.

4. A suggested program for the third two-week period: (Creation)

. Discover own potential for expression using whatever knowledge, vocabulary, insights, sense for characteristics of words and sounds that have come to them.

BIBLIOGRAPHY

1. Anthologies:

Illustrated Treasury of Children's Literature by Martignon.

Anthology of Children's Literature by Johnson, Sickle and Sayers (has graded recommendations on page 1219).

Favorite Stories to Read Aloud by Farquboi and Weegle (some versions are not of best quality - should be used with care - but has an extensive selection).

2. Poetry:

Arbuthnot, Time for Poetry.

Hughes, Let's Enjoy Poetry.

3. Songs:

Ruth C. Seeger, Animal Folk Songs.

Landeck, Songs to Grow On.

Golden Book

Richard Chase, American Folk Tales and Songs.

4. Records:

"Children Discover Music and Dance," Sheehy

"Sounds Strange to Your Ears," Jim Fasset, Columbia.

"Millions of Musicians," Tony Schwartz, Folkways.

"Mother Goose Suite," Ravel.

"Mother Goose," Alec Templeton.

"Carnival of Animals," Saint Saens.

"Hansel and Gretel," Humperdinck.

"Peter and the Wolf," Drokofieff.

Folksongs by Burl Ives, Pete Seeger, Peggy Seeger.